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DESIGN

VOL. XXXIV, No. 11 APRIL, 1933

ART AND PROGRESSIVE METHODS

A continuation of the article on progressive methods in Public Schools which appeared in the March issue recently given by Miss Clapp of the Ballard School, Louisville, Ky., before the Ohio State Educational Conference

BY ELSIE RIPLEY CLAPP

■ One of the boys in Ballard Memorial School was of a French family who still owned implements brought with them from France into Kentucky. In spite of these leads into the program, the children found it hard to make real to themselves what must have been the life of these races in the old country. They were astonished and incredulous regarding the chateaus and castles, and disapproved emphatically of the elaborate and cumbersome dress of the period. The boys had a lively interest in the kinds of people who came over, the ships in which they sailed, and the voyages that they made. The class as a whole had a great flair of geography, and the girls were absorbed in the quaint customs and the ways in which the farmers of France, for instance, spun and wove and baked. They were interested trace in detail the life of these peoples, especially the lives of the farmers and home-makers, under new conditions.

This was the first attempt to introduce these Kentucky children to the far-away. It proved to have all the difficulties we anticipated and, because of this, we made no effort to move from the local studies with which this work had begun. In Kentucky Europe is not very real to the children. They hear stories from returned travelers, if they are fortunate enough to number some among their friends, with the same omnivorous acceptance with which they regard the marvelous things pictured in the *National Geographic Magazine*. It is doubtful whether they believe that the Far East exists. Many of them think, probably, that ancient life was existent in Kentucky alone. Although the oldest class, the ninth, has been eager to find out about ancient history, the younger classes are singularly incurious and disinterested about the long-ago and far-away. This is natural, all things considered, and not to be wondered at, but it presents a condition which it is folly not to take into account. In this year's annual staff meeting we decided to continue to work toward wider stretches of experience and knowledge to distant people and places, but lest the ends be defeated, decided this should not be done hastily.

The class that came into the ninth grade in the fall of 1930 from their extensive study of Kentucky to the present seemed suddenly more mature and more intent on their preparation for the high-school years in town to follow. They had been, of course, very much interested in language; the class was expressive and talkative; there was an ability to write among some of its members. Indeed, one of their enterprises in their eighth-grade study had been issuing newspapers and magazines both in the manner of the period of 1850, and in the manner of today as they conceived it. I dare say that interest in this was somewhat colored by Louisville's pride in her famous newspaper, the *Courier-Journal*. The teacher who had this class in most of its subjects and who had had these children in history the year previous, George Beecher, had a great interest in linguistics. He had spent the intervening summer working out a program for them and for the seventh-grade English classes also, developmental in character. For the ninth grade he worked out an interrelated plan of work in English, medieval history, a study of manuscripts and early records, and of beginning Latin, followed by an interconnected study of Roman history, manuscripts, and Latin. The response of the class certainly must have repaid him for his care in gathering and collecting this material. He was able to find in the medieval and in the Roman period a common denominator with the life of the children in Kentucky. They investigated the Roman villas which as self-sustaining farms figured prominently in the history and literature of Rome. Pliny's letters and other pieces of Latin writing supplied them with a great deal of concrete detail, which their own lives could interpret for them, as well as excellent and simple material for translation. At the close of the year they chose to plant their vegetable garden in the form of a Roman garden and selected with care the flowers and vegetables that the Romans had been familiar with. They accurately followed out the history of records and were interested in manuscripts from every point of view. The work of the earlier part of the year was a background for the production of the old medieval nativity play taken from the town cycles of Townley and Coventry which the class acted and helped to produce at Christmas. At the close of the year they wrote and presented a play in Latin centering about a visit of the Emperor to a country villa.

The class was perfectly delighted with their year's experience. Mr. Beecher, who is also musical, co-operated with the teacher of orchestra by putting into their studies some account of the history of music, especially dwelling on the music of the trouvères and troubadours, and following out the growth of opera.

For the nine-year-old children in the fourth grade we used both years a study of the settlement of the Boones

and of the families in Kentucky, their coming out over the Wilderness Trail, and the processes of clearing the land and building homes in the wilderness. This material seems to be right for children of this age in Kentucky. They love it and live it out with complete absorption, stopping with regret at the year's end. The quarry, an old stone quarry partly grown with vines and young trees, should be listed as one of the most important educational features of our immediate environment. It reproduces perfectly the scene of many events in the earlier history of Kentucky and offers a fine, free un-fixed-up place for the children's use in almost any enterprise they have on hand. The rocky sides appear to them now as Pueblo cliff dwellings, again as the Wilderness Trail of the mountains. Its flatter stretches have contained a tobacco patch and an Indian corn planting. It is here that the seventh-grade log cabin has been built in such a sheltered nook as pioneers might have selected. Here Indians have appeared and bartered with hunters and here the Boone family often has camped for the night, in a lean-to which the children have put together, and has blazed a path through the Wilderness Trail, camping for the night, the men hunting for food, the women making an outdoor cooking place and getting water from the nearby spring to wash clothes. One of the fourth-grade boys at the end of the year threw down his cap and stamped on it saying, "Darn, I just wish I'd been born a pioneer boy." Somehow there is something satisfying to children in sharing in all the things that have to be done in such a home. They like to wash and prepare the wool, card it, and spin it; to rot and hackle and break the flax, spin it, and weave it; to make soap and dyes from nuts and the bark of trees and vegetables; to dip candles. They enjoy the job of making the pegged log stools and half-log benches. They enjoy making the flax and wool implements and like the weaving and spinning. The journals of the early travelers prove a great source of interest to them. The kind of efforts that the pioneers noted down and the things they told are much what they themselves would have recorded. The children quickly identify themselves with the whole experience. It is something like their life still, with its meanings brought out, stripped of hardship, and tinged with romance. They have an amazing power to absorb and to use the facts that reconstruct this experience for them, and they express these constantly in stories and diaries, in paintings, and in conversations. Miss Sheffield, who has successfully handled this work for two years, has given an account of the way in which these experiences flow into dramatic plays. Three times in the course of the two years there has developed out of it a play which the class has shared with the rest of the school and the parents. An account of these plays that Miss Sheffield wrote, together with an account by George Beecher of an eighth-grade play of Kentucky in 1840 called "The Old Mill Feud" and the Latin play of the first year, "Horace's Sabine Villa," appeared in the *Progressive Educational Magazine* last year in the February issue.

The sixth-grade children who asked to spend two years on their program, after devoting the first year of study to the English and Dutch colonies on the coast, and to the lands from which the people came who settled these, in their second year studied the coming of people into the wilderness of Kentucky from these colonies. The class divided itself into two groups—one group tracing out in detail the pioneer entrance into Kentucky over the Wilderness Trail, the other group following out the entrance by water. There were of course a great many questions worked out by the whole class, and one group while studying would often find material useful to the other. Mr. Howard, who had charge of the group over the two-year piece of work, is past master in the art of managing children's discussions. The class had, before he came, been one of the most unruly in the school, frequently dividing into clans and cliques which made their own excitement by various kinds of feuds and wars. When Mr. Howard began to live and work with the group, he was wise enough from the outset to let in plenty of air on all matters under discussion. The children gradually gained the habit of thrashing out anything they had on their minds. Indeed, they began to look forward to this free exchange of ideas and opinions. This is one of the factors that held the two independent projects of study together; it also made possible and profitable the work on individual topics by members of both groups.

As the children worked upon their topics, they began to project themselves into the conditions. The boy that looked up surveying began to think of himself as a surveyor living at this time; the boy who looked up land speculation came to see himself as Henderson; the girl who studied Mrs. Boone's life and experiences in detail almost believed that she was Mrs. Boone. In the first year when the children had been studying the eastern colonies and their people, they had done a great deal of informal dramatizing. They had used this as a means of presenting to the class any material in which they were interested. So it was quite natural that the children studying these various characters should feel as if they were the characters in a drama reproducing the life of these earlier times. Small scenes setting forth incidents like the departure of the river group from a settlement in Pennsylvania, which the children thought important in the story, were acted before the class. The class criticized this and made suggestions, and the group re-wrote and re-presented it after further work on it. The children tried to think what they, as these characters, would say and do under certain circumstances. They thought up good pieces of dialogue to fit certain occasions. When the play was finally presented at the close of the year its lines were unusually effective, both dramatically and historically.

The selection of topics and the choice of characters was perhaps further influenced by family stories and traditions. They found many things that were close to their own experiences. Rivermen, farmers, hunters, traders, mill owners, innkeepers, planters, all these kinds of people they knew. They were interested in what they could find out about schools and schoolbooks, about river pirates, about tailoring and sewing, about the salt licks and the trading that went on at them, about tobacco growing, and about medicinal herbs. In fact, this last inquiry, started by one of the boys who was not so fond of books, drew forth a great deal of information in use today about herbs and their curative properties. "Dr. Vaughan's Medicine Book" held descriptions and recipes and illustrations contributed by the members of the class of such herbs as horehound, ginseng, mullein, Jimson weed, castor bean, everlasting, slippery elm, boneset, peppermint, calamus, tobacco, fennel, catnip, May apple, and sumac. This study revealed to the teachers, even more than to the children, how much this knowledge of herbs and of their uses as medicine was still current in the countryside today, and gave one more insight into their lives.

Any mention of tobacco elicited a great deal of in-

formation from other members of the class, for some of them helped to raise tobacco at home, and knew about its cultivation and the methods used in raising it. To meet this interest a few members of the class formed a Tobacco Growers' Association, which led in the study of the tobacco plant. A good exhibit of tobacco was hung in the room, and a small piece of ground on the quarry was used for raising some. This was an interest incidental to their general purpose but contributive to it; furthermore, it was an occupation of the fathers of many of the families since tobacco and corn are the largest crops in Kentucky today. This was another evidence to the teachers of the fact that life in the rural districts of Kentucky has not changed greatly from life in the pioneer days.

In this study every possible source of information was tapped; books and bulletins of all kinds were used. Some were bought, others were borrowed by the school from the city and state libraries; and still others were lent by the parents. Family treasures and relics, museum collections, and the duplicate at Harrodsburg of the old fort to which the class took a trip, all served to make the occasion they read about real to them. Their parents and friends and neighbors contributed a great many facts, and their information and memories added a great deal that was to be found nowhere else. The class did a first-rate piece of research work, which added vitality, because it was research into matters still of absorbing interest to both older and younger Kentuckians.

In the first year of his work with the class Mr. Howard spent a great deal of patient effort in teaching the children how to read understandingly, how to get information from books, and how to report and discuss this with others; therefore the class approached its second year of work well equipped in these ways of learning. Their work was the kind of work that eleven- and twelve-year-old children in the sixth grade are able to do. In the amount that they accomplished, however, in the quality of their work, and in the vigor of it, they far outstripped a usual sixth-grade performance. The very characteristics that had made them unruly and unmanageable proved to be invaluable when they were redirected. The class has many able, active members, which is practically always true of unruly classes. The direction of this energy and ability into work of an interesting kind was in itself a fine piece of educational activity. Mr. Howard's liking for children, his sympathy with their point of view, his sense of humor and social tact, his own meticulously careful scholarship, his ingenuity and resourcefulness, all contributed to this result.

In this work the class drew on the shop at every point. During the first and the second years the children made many implements and utensils that illustrated their researches. The Trail Group lived through the experience of blazing a trail and cutting a path through undergrowth in near-by woods. The River Group built in their classroom a full-sized flatboat and did an excellent job on it. The trail and the flatboat were scenes of the dramatic presentation of their study at the end of the year, which presentation was peculiarly the work of the children. The four girls in the class, which numbered twenty-six, designed, planned, and made most of the costumes used.

This work, so many-sided and varied in character, constantly used the children's ability to measure and figure and gave them practice in the arts of writing, speaking, and reading. The class is practical minded, not markedly artistic, except for a few outstanding members, but through the two years they have gained not only in their ability to express through painting the things they are learning and experiencing but also in their desire to do so. For the most part these are practical, factual: a stockade, a blacksmith's shop, an Indian pipe, a keel boat on the river, a powderhorn, a loom, and the like.

If the sixth-grade and fourth-grade programs approach our desire to give children a rounded education, it is partly because the content of each program is nearly consonant with the interests of the children at the respective ages, and partly because the two teachers have in their work given the children elbowroom, space and opportunity for all their own small daily concerns. In spite of the interest and satisfaction of the children in these programs, we feel that this is not all there is to do. Thus, despite the fact that the shop has given them so much ability in the use of tools and in power to attack a problem directly and effectively, and despite the co-operative work in mathematics, in the study of barter, in the stamp and coin collections, and in work on measures and drawing to scale, it is necessary to look more penetratingly into the problem of using the school and all its resources and of interpreting the educational needs of the children. What would constitute a rounded education for these nine-year-old children, for these eleven-year-old ones? We do not yet have the answer. We need to understand more completely their whole lives at this age. We wish to succeed in having the children gain a greater self-reliance and independence, and to develop a steadier habit of working, and a more joyful and generous and fair-minded playing with others. We are content that the situation even as we have it gives each individual child ample opportunity for development. How to stimulate and encourage him to use this to the full is a current problem.

It is hard to give a name to the kind of main enterprises of each class. The social-history, geography, and industrial-arts units can be summed up in the term "social studies," if by that is meant the social functioning of these studies. A class called industrial geography ramifies into all sorts of things, into the Louisville markets and the Board of Trade, into the farms and the 4-H Clubs, into the school gardens, into statistical and economic studies of the productions of this and other countries; it is this class that will concern itself with the raising of poultry for the Louisville market. The first grade has as its center of study, farms; the second grade, a village; but neither of these studies is limited by the fact that they are undertaken at school. The school can simplify existing conditions for these children and can select certain aspects for investigation. Whatever study the school does is made real and important through the fact that the things studied are a part of the lives of the children. Wherever they live they trade in the village or the city. They either live on farms or get their food from them. So, the ninth-grade class which is especially investigating modern times has been interested in sources of power in the development of machinery, of factories, and of river and road terminals, and in the connections between the country and city, which studies are carried on out of school, using the school and its resources to work out certain questions that arise in the work.

All this learning is active, yet information or skill is often acquired directly. We use materials in a thousand ways many times a day; classes in mathematics, in spelling, in reading, and in writing; indeed, classes in all these tool

Continued on page 263

BEGINNING OF THE POT

The mound of clay centered on the wheel head

Drawing up the mass of clay to force out all of the air pockets

THE PASSING OF AN ANCIENT AND FASCINATING ART

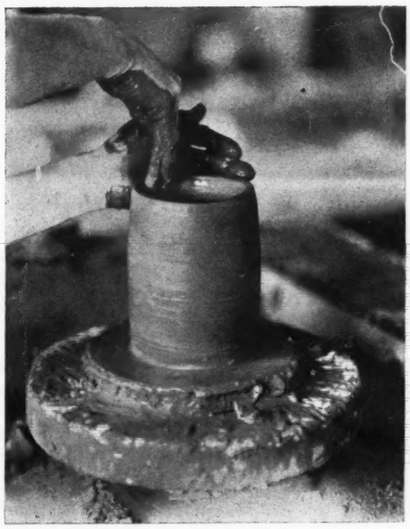
BY R. H. JENKINS

■ The fascinating art of shaping pottery on the wheel is quietly but surely taking its place in the annals of the past, so that already this alluring vocation is little more than a name to the large mass of the people. This seems an unfortunate condition when the work is in every sense a very interesting one. The potter's wheel has been most intimately associated with the home life of some of the earliest of mankind, and stands out as one of the very early types of machines. Back when the world was young, as far as records go, man first began shaping his dishes on a crude but simple wheel. It must have been a great event, the invention of that first machine, and with what awe and wonder the neighbors must have looked while the first artist spun his wheel and shaped his simple dishes in mud. It is a far cry from that momentous day to this age of modern machines and molds turning out many thousands of pieces a day, and yet is doubtful if today's producer feels half the pride in his handiwork that this man did in the dawn of history. And our friend of long ago had a right to a greater degree of pride for his work was personal and each piece had the marks of the master's hand. Today all that is past and the huge machines grind out mechanically-perfect products but lacking in every sense the personal, artistic touch which only the artist can produce.

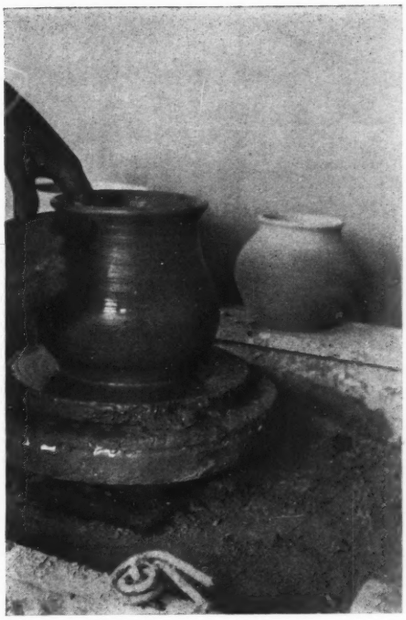
Centering the thoroughly wedged clay

It thus, seems unfortunate to see the passing of this art, which has had to give way to mass production, an art too, within the range of any individual who has the time to devote to its mastery. Fireside weaving has grown until it has found a definite place in many communities, and has been a source of profit and pleasure. Why should not the mastery of the potter's wheel to some degree take a like place in the home? Many boys and men are fond of machines and the potter's wheel is within the range of any of them—clay is plentiful and easily prepared so that many happy hours might be spent luring the clay into pleasing shapes and forms. These pieces, too, need not be lost for lack of firing, for again the simple methods of our ancestors should prevail and be fired in an open bonfire.

There are two easily constructed types of potter's wheels which can be built at a low cost. In fact, if the builder is ingenious in adapting parts from old machines, the cost is



Finishing the cylinder to establish the wall thickness



FROM A CYLINDER TO A VASE

In these illustrations is shown the fascinating changes in the class form as it grows from a simple cylindrical form to a vase

light indeed. An auto wrecking plant is a source for all the parts needed. The simpler wheel needs only an old driving shaft fitted with a thrust bearing on one end and roller bearings on the other; while the other type has the same two bearings, but instead of a straight driving shaft a lighter rod is used and bent to form a three or four inch crank. Both wheels are good, though the one with the crank makes the throwing of tall pieces less trying.

Throwing is not a particularly difficult process to learn, if the individual has a little patience, and perseverance, and the results so far outweigh the difficulties that no one should hesitate to try this interesting vocation. In the field of design alone the possibilities for new shapes are almost limitless. No longer is there need for duplication of shapes, but each piece may be different, suiting the whims and moods of the artistic temperament. Before throwing, the clay must be thoroughly wedged or kneaded, so as to remove all bumps or stiff places; also be moderately stiff; yet not so hard that it cannot be readily forced into place.

Take a ball of clay about the size of an indoor baseball for the first lesson. Upon the plaster head of the wheel, fasten, with a little soft clay, a circular board upon which to throw the piece. This board will aid in removing the work and will save cutting and lifting the pieces while it is very soft. (After the work is well mastered, cutting and lifting directly from the wheel head may be practiced if desired.) Throw the ball of clay rather forcibly upon the wheel and practice kicking the wheel. Have the wheel turn from right to left, or counter clock wise. Run the machine slowly—not over a hundred and fifty to two hundred revolutions per minute. The kicking may be done with either the right or left leg, depending on the wishes of the individual. The author prefers to stand on his left leg and kick with his right so that the drawing shows the machine

FINISHING THE POTS

FOR APRIL

MAKING A HOLLOW CYLINDER

Making the center hole

Drawing up the sides

Second method of drawing up the sides

hooked up in that manner. However, it is a simple matter to hang the pedal on the other side.

When the kicking has grown to be more or less natural, moisten the hands, place the left against the ball of clay and the right over and a little to the opposite side. Press forcibly with the left hand and pull gently with the right, at the same time pressing down upon the top of the mass. The result will be to force the ball of clay into the center of the wheel, which is the first process to be learned. No matter what shape is to be made, the same condition holds true. First have the mound perfectly centered. The mass, once centered, the next step is to draw up the mound or mass of clay. Moisten both hands and place them at the bottom, on opposite sides of the mound of centered clay. With a gentle, even pressure on the lower edge of the palms steadily but slowly raise the hands. The result will be to draw the clay up into a tall, compact cylinder, forcing all air pockets out of the mass. This process should be repeated until the clay has grown into as tall and slender a solid as the mass will permit. Now with the right hand on top, and the left used as a guide, the clay is once more pressed down into an even mound in the center of the wheel. Repeat this process until certain that the clay is an even mass, free from holes or pockets.

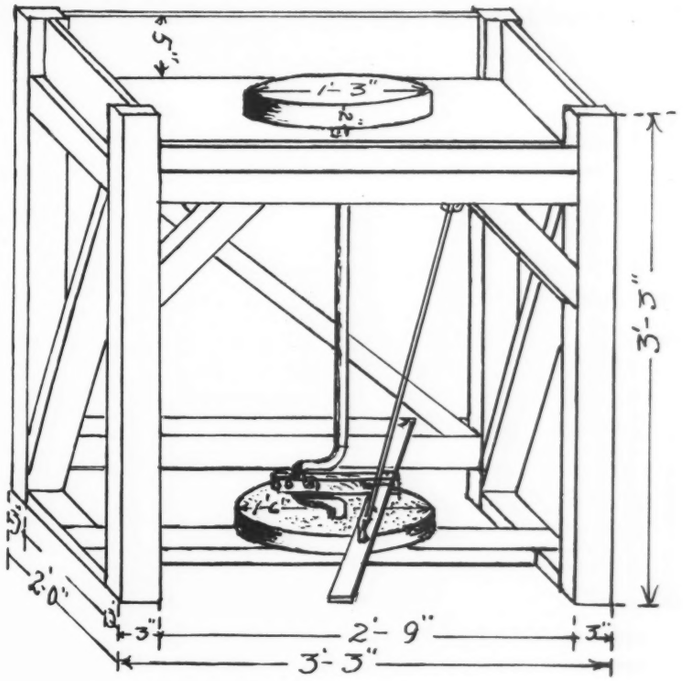
Make the centered mound now the approximate diameter of the bottom of the piece to be thrown. With the thumb of the right hand, drill a hole in the center of the top, pressing downward to within a half inch of the wheel head. Insert a finger or two and by gently pulling outward enlarge the hole, at the same time keeping the thumb of the other hand where it will make a smooth even top. Hold the two hands steady at this point so as to force the clay to run smoothly around this centered hole.

When the hole is centered, the first aim should be to make a cylinder so as to establish the correct thickness of the walls. With the fingers of the left hand on the inside and the index finger of the other hand opposite on the outside, press in evenly and gently and slowly raise the hands, keeping the thumb of the inside hand on the back of the outside as a steadying guide. Once started upward, do not stop until the top has been reached, but when near the upper edge, partially release the pressure, as the clay at this point pulls up more easily.

Repeat this process of drawing up several times, until the walls are not over half an inch thick. If the upper edge grows ragged, trim it off with the point of a knife, holding the blade steady while the wheel is running. In addition to the process just given, another method is shown, which in some ways is still easier. With the palm of the left hand on the outside and the fingers of the right on the inside, press gently with the lower part of the left hand and once more slowly raise the hands. The result will be the same

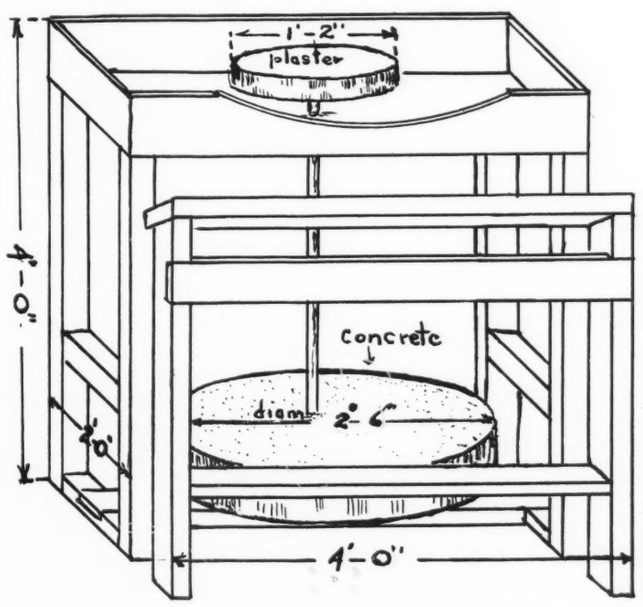
This is a very practical type of kick wheel, and though a little harder to make, is more efficient than the other design. The fact that the worker is standing gives an opportunity for greater freedom in getting over the work. The bearings and castings are the same as in the other wheel

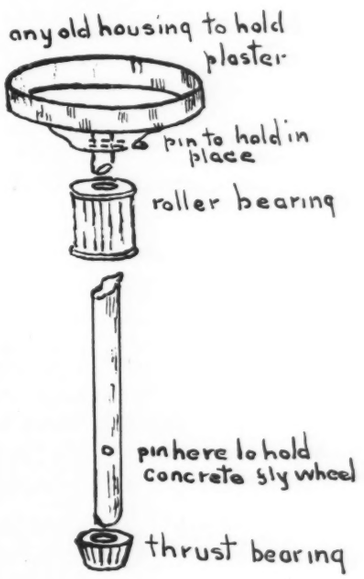
This plain kick wheel is the simplest type of wheel to be made, and has the advantage that the worker can sit while doing his throwing. The fly wheel, upon which the kicking is done, can be made from concrete poured into a wooden form around the shaft. The outer edge of the form is a strip of galvanized iron. The cup shaped housing for the plaster of Paris may be made from any type of old casting, and should be about eight or ten inches in diameter. A piece of board is laid across the back braces for a foot rest for the foot which is not kicking



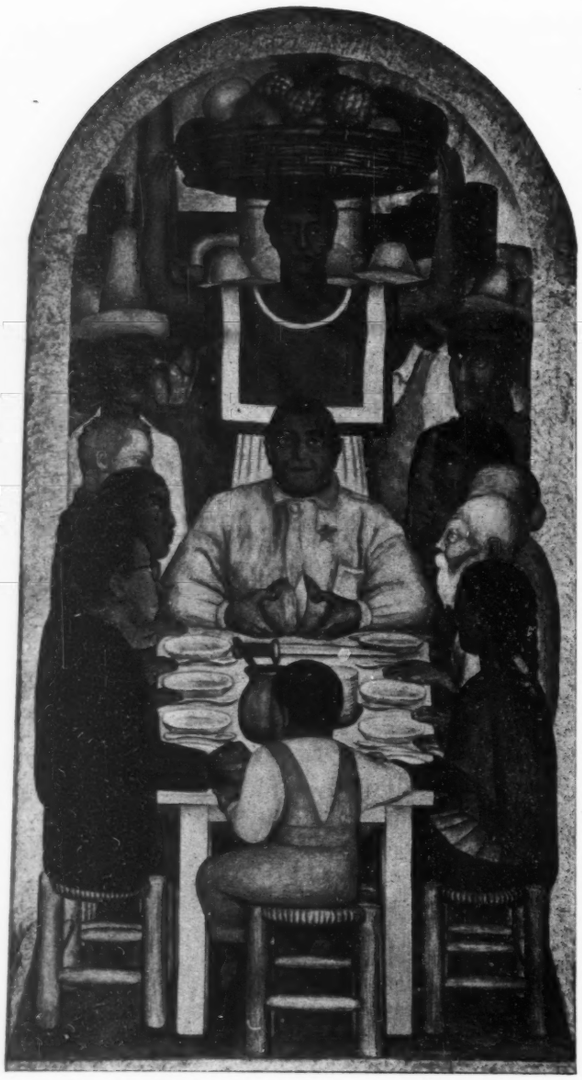
and the method a little easier, as a greater surface is covered. In either case, the greater pressure is from the outside, and always plenty of water must be used.

If the surface is not perfectly true, a small piece of metal or wood may be used to scrape the surface. This piece is called a rib and can be made from a piece of thin steel, copper, or wood. The piece of pottery is formed into the desired shape by holding the hands in practically the same positions. For an outward curve, the pressure must be greater on the inside, while a reverse condition holds true for inward shapes. If the cylinder becomes too large, it may be reduced by the same method as described in forcing out air pockets. Low flat bowls are easier for the beginner than tall pieces—as a final touch, sponge off all small defects and remove the work from the wheel to stiffen. After the piece has stood for a day, it should be cut loose with a fine wire and removed from the board. When leather hard, it is returned to the wheel, centered, bottom up, and a foot turned upon the piece. It is then sponged perfectly smooth and set away to dry, then, it is ready for firing.





Two murals by Diego Rivera showing the strong feeling for design and simple form



DIEGO RIVERA

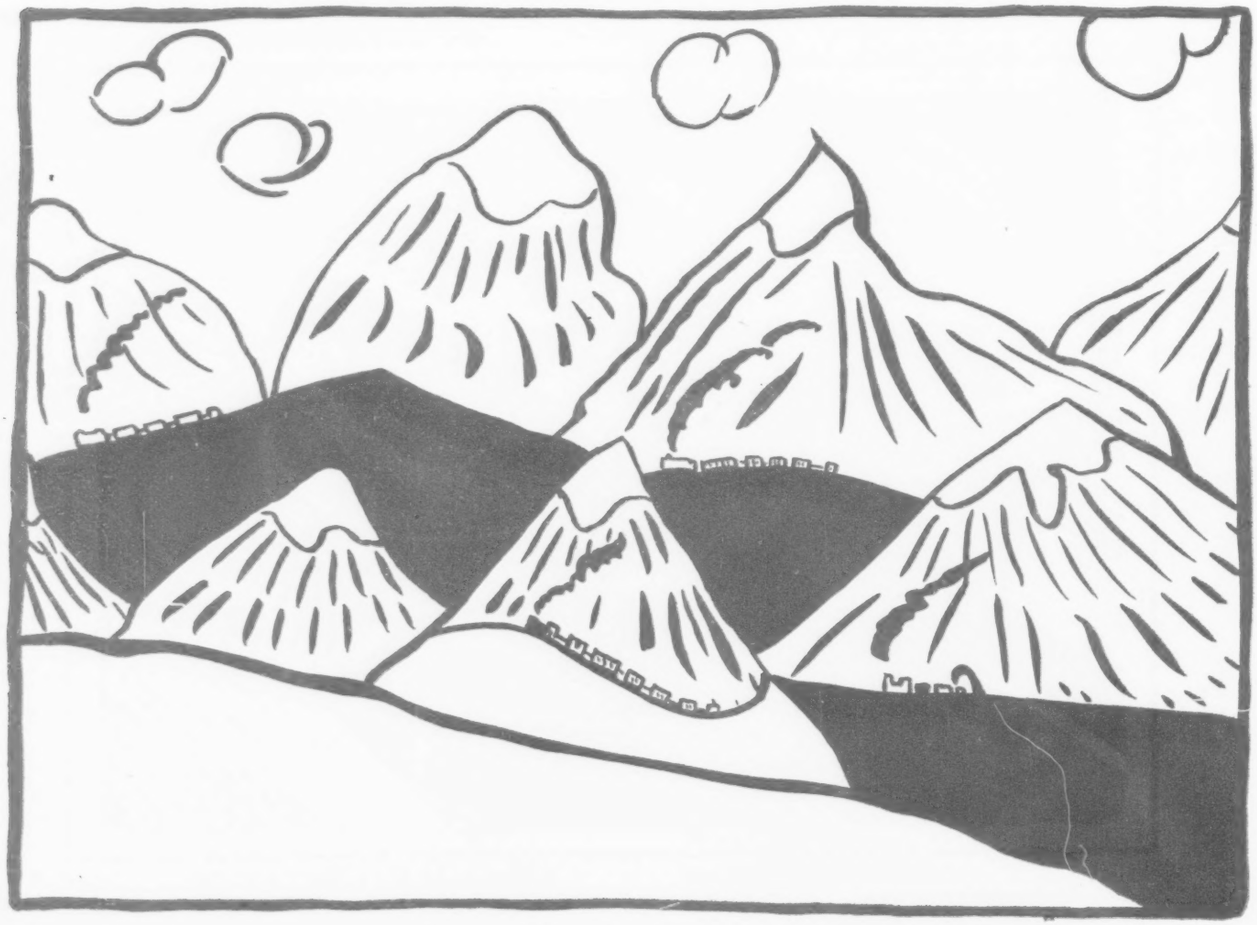
■ The Mexican murals of Diego Rivera, in a setting of modern interior architecture was offered to the public at the Museum of Modern Art, New York, recently, when the Museum opened its permanent Architecture Room with a showing of the first color reproductions of the famous murals executed by Diego Rivera in Mexico City, Chapingo and Cuernavaca.

The exhibition marked the publication by the Museum of Modern Art of the Rivera Portfolio which contains nineteen plates printed by the Ganymed Press in Berlin, Germany, selected from the frescoes on the walls of the Ministry of Education and the National Palace in Mexico City, the Agricultural School in Chapingo, and the Palace of Cortez in Cuernavaca. In addition fourteen monotone plates, printed by the Plandome Press in New York, show on a smaller scale the entire fresco of which each color reproduction is a part. The portfolio also contains a note on the technique of Rivera's frescoes by Jere Abbott, Director of the Smith College Art Museum. The book has been in preparation for over a year and its publication has been made possible by the generosity of a member of

Continued on page 270

Recent prize-winner (group of four prints) sixth annual exhibition of Ohio Print Makers, Cleveland Museum of Art

Onions in a basket
by Stevan Dohanos



LANDSCAPES BY YOUNG CHILDREN

This painting in the free brush style was done by a young pupil of Jessie Todd of the University of Chicago Elementary School

LANDSCAPE AS A DECORATION

A formal translation of the painting on the opposite page was made to produce the decorative affect above

A Helioprint by
Robert S. Hilpert

HELIOPRINTS • A NEW ART EXPERIENCE

BY ROBERT STOSE HILPERT

In this article Mr. Hilpert of the University of Minnesota presents the delightful process of making helioprints, one of which is shown on the opposite page. Teachers and those who approach art with an experimental point of view will find much interest in these "glass etchings"

■ It is generally conceded that one of the chief objectives of art education is the awakening of an appreciation of art. It is not only an appreciation of the works and skills of the great masters and craftsmen of all times, but an appreciation that includes participation, through problems and projects. To develop appreciation it is necessary to provide opportunities for art experience. Entering into the experience of the painter, the sculptor, the designer, or the craftsman may develop the skills of the talented pupils or serve to develop in others an enjoyment and appreciation of the aesthetic values of the works as well as of the technical skill of these masters. This paper will deal with a means, suited to high-school and advanced classes in art, of developing a love for and an appreciation of prints and drawings in line techniques. Appreciation of the etching,—depending on line for its charming qualities, is often awakened in pupils by an analysis of the technique with an attempt to likewise produce through line a harmony of value, design, and mood in a monochromatic print.

The procedure described here was developed through experimentation during the post-war period when the cost of art materials was high and available funds were low. It, similar to current times, was indeed not a propitious time to purchase acids, copper plates, paper, or press;—yet it was possible to have pupils experience the technique of etching without the press or expensive equipment needed for genuine etching. Nothing new is claimed except that this appears to be a new use in art education of a very old process of print producing not commonly known.

Occasionally the curators of print rooms in art museums come into possession of unusual prints resembling photographs of etchings rather than the texture of the hand pulled proofs of a copper plate. They are usually by the Barbizon artists,—Corot and Daubigny. These prints have been passed over at times as merely being photographs of etchings, while other curators exclaim in enthusiasm over the discovery of a "helioprint"—an original "glass etching" print by these Barbizon masters. These prints are seldom displayed or described, being considered a curiosity. It is true each print does not possess an individuality reflecting the care and temperament of the artist as found in an original etching. However the process of making the prints affords an opportunity to experience the technique of drawing with the needle on a ground, and, furthermore, yields a print having characteristic qualities of *its own* adaptable to a variety of uses. The usual description of these prints as found in treatises on etching gives but a general idea of the process, namely "that sheets of glass so treated as to be opaque to light and scratched with the etcher's needle were used as negatives to print photographs of the lines so scratched on the surface." With this very meager description the writer attempted to discover a medium which would permit of the technical handling of etching with some means of making progressive proofs. After experimenting with various mediums the following materials were found suitable for this process.

A sheet of glass free from bubbles, scratches, or distorting imperfections is first scoured to remove all finger marks or other greasy traces. This glass will take the place of the etcher's copper plate and should be of a size suitable to the subject and the technique employed. Old photographic negatives, glass from discarded passe partout pictures or a piece of window glass purchased from a glazer will answer the purpose. The "ground" for this purpose differs from the ground of the etcher although it may be applied in a similar manner with a pad or dabber. It has been found that dark red or brown opaque show-card colors answer the purpose as well as anything, with the advantage of being inexpensive and conveniently found in every well-equipped art room. Some colors are heavier than others and require thinning for this purpose. Others are too thin to render the surface opaque to light. The ground must permit the experimenter to draw in a free, flowing line. If a ground is too thick the needle will not cut through it; if it is too brittle the ground will flake off; if it is too thin it will not be a shield against the light during the printing. A happy medium must be found, and this by experience only. A *very small* amount of glycerine used with the colors makes a more satisfactory ground. To coat the plate, brush or pour a quantity of color on the glass and pat it with the finger tips or stipple it with a stiff brush to distribute an even coating over the surface of the glass. Or a dabber can be made by rolling up cotton or soft cloth in a piece of silk or other lintless fabric. This may be used for finishing the surface after a thin coat of color has been spread evenly on the glass. A well prepared ground is free from "pin holes," bubbles or thick spots; it should be opaque when held to the light and yet thin enough when dry to permit the etching needle to cut through the color to the glass surface, leaving a clean transparent line.

An etcher's needle is not necessary; in fact, it is desirable to have pupils make their own instruments as did many of the world's famous etchers. Phonograph needles, darning needles of different sizes, awls, crochet needles, discarded dentist tools, or nut picks, may be fashioned into etching needles. Darning needles may be slipped into the lead chamber of automatic pencils, or inserted into pen holders, portcrayons, or shafts of wood fashioned to fit the hand. It is wise to have several types, both large and small,—some with fine points and others with sharp chisel points easily fashioned on a knife sharpener or whetstone. The needle must be firm no matter what method is used.

The paper required for this process is a sensitized photographic paper. Blue print paper is probably the cheapest but it lacks the warmth associated with etchings. Brownline "negative" paper, which is closely related to blue print

paper, is probably the most satisfactory in all respects. It has a pleasing color, it prints rapidly in sunlight, is inexpensive and requires no developing bath other than ordinary water. It may be secured at blue-print shops or draughtsmen supply houses by asking for heavy weight brown-line *negative* paper, costing about twenty-five cents a square yard when purchased in small quantities. For those who have practiced enough to produce results worthy of framing or for more permanent use, it is highly desirable to use a developing-out paper. This is of the general type of "gas light" paper used by modern photographers. The texture and color of the stock of these papers is infinite,—rough, mat, or smooth surfaces in white, cream, or buff with a printing possibility of either black or sepia lines closely resembling the etching in texture and color. The buff stock gives more of the atmosphere of a carefully wiped plate than does the severe contrast of dark lines on pure white. A photographic printing frame is helpful but not necessary. If no printing frame is available the prepared and scratched glass may be placed upon the photographic paper stretched, sensitized side up, on the drawing board and both held securely in place with thumb tacks. It must be borne in mind that all photographic paper is sensitive to light and should be handled in a darkened room while placing the glass in position and while washing the print. A completely darkened room is not necessary, but the direct light from a window or door will turn the paper dark and make it quite worthless.

The method of making the drawing is very fascinating. It may be made direct from a scene, object, or from the imagination, with the needle without any guiding drawing; or a pencil or pen sketch may first be made on paper and then traced to the "ground" on the glass by means of rubbing soft chalk on the back of the drawing and tracing the main lines with a fine pointed pencil,—leaving a line drawing in chalk on the ground. This serves as a guide for the needle drawing to follow. Another method is to draw the general lines directly on the ground with a fine pointed very soft pencil, using care not to scratch through the ground. The improvised needle may be held as a pencil when making a rapid sketch so that a live, free flowing line responds to the artist's feeling. A general free outline may precede the rendering of values; outlines toward the source of light should be drawn lightly or broken,—those bordering the shadows may be heavier. Experience will develop a ready response to perspective, construction, and textural character appropriate to line quality. The work should be a product of the artist's own hand and mind, and reveal his individuality. It is therefore urgent that the pupil try his hand in experimenting with the needle rather than follow any definite and possibly limiting directions which might be given here. While studying the technique of the master etchers, one finds many short cuts to certain desired effects. Etching has been handicapped more than other arts in that the admiration and love for the old masters of the technique has often resulted in a copying which robs the student-artist of originality and individuality, and results in a stilted artificial effect. It is therefore recommended that to obtain the true joy of this process, the pupil should not attempt to copy or be unduly influenced by the technique of our famous etchers.

Proofs should be taken at intervals during the process of making the plate, to serve as a guide for continued work. To make proofs of the work as it progresses, place the scratched paint-surface of the glass plate down in contact with the sensitized side of the brown-line negative paper, so as to expose the clean side of the glass to the sunlight and permit light to pass through the scratched lines to the sensitive paper beneath. Exposure time varies with the kind of paper used and the quality of day light at the time of exposure. Records should be kept of the time and light for each progressive proof. After the paper has been exposed in this way long enough, a brown line on the cream paper will be easily seen upon taking the printing frame for examination to a darkened part of the room. If the print appears dark enough remove the paper from the frame or board and wash it face down in a large pan of water covering at once the entire surface. All parts of the paper which had been exposed to the light by way of the scratched lines will now be dark brown and the white paper will be washed free of light sensitive chemicals. A further washing in running water is advisable for the permanent prints. If gas-light paper (silver-chloride or bromide paper) is used no image of the lines will appear on the paper until it is developed and fixed in the chemicals suited to that paper. Progressive proofs should be numbered and kept for reference as the work is continued. Corrections can be made on the plate before continuing the drawing. This is an advantage of using show-card color for the ground. Either the color can be washed off entirely leaving the glass in perfect condition, or lines not desired may be painted out with a small brush and the show-card color.

The charm of the helioprint depends very much on correct values,—the distribution and relationship of light and dark areas. For this reason a charcoal mass drawing in relative values of the large and principal areas, omitting details, should be made to guide the "etcher" in his placing of the darks and lights. After progressive proofs indicate that no line could have been omitted and no more lines need be added, a careful print should be made on brown line paper with wide margins of the paper neatly trimmed and mounted. If the plate requires no further treatment it should be protected against finger prints and water spatters which will dissolve the show-card color on the plate. A protective film of fixative should be blown on the surface of the finished plate. Great care should be exercised not to get the plate wet with the fixative alcohol solution or all the lines will run together and the technique be lost.

When an exceptionally good drawing has been made in this method a print should be made on the more artistic professional photographic papers mentioned above, allowing a large margin of plain paper which must be protected by a mask during the exposure to the light of printing. A plate mark effect is easily made by cutting a piece of cardboard slightly larger than the drawing made on the glass. Place this cardboard over the completed and dry print so that it overlaps with a pleasing variety of margins appropriate to the shape of the drawing. With the cardboard in contact with the print turn both print and cardboard over so that the print is face down on the table. Rub the smooth edge of a spoon on the back of the print along the four sides of the cardboard and a bevel plate mark effect will be left surrounding the print. The artist should then finish his work with a pencil signature in the lower margin of the plate mark thus made.

The practical uses of the helioprint seem unlimited. A few suggested uses will lead those having original ideas to other uses. When exceptionally good, the larger prints are suitable for framing with a wide mat and narrow dark

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ART AND PROGRESSIVE METHODS

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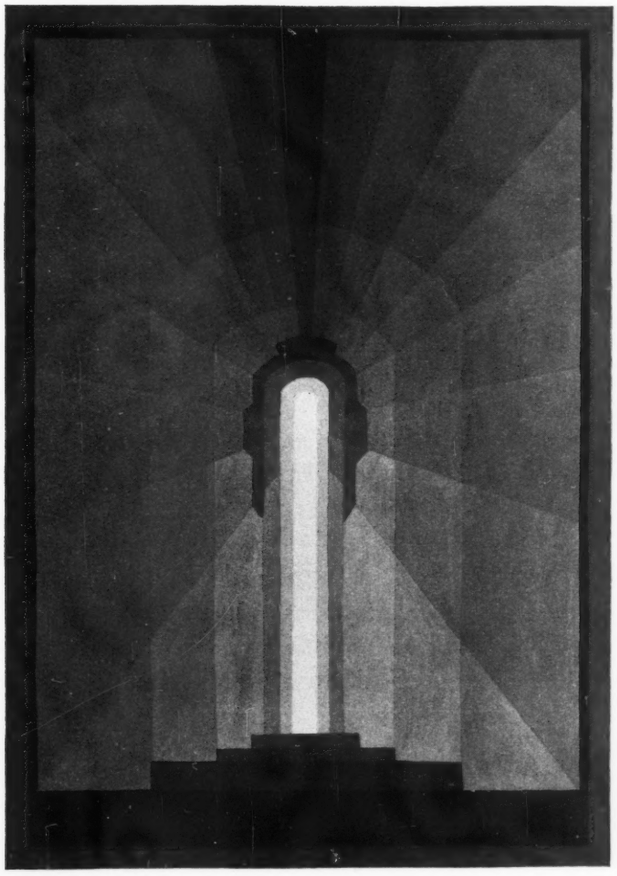
subjects fill much of the time, for they have special social values, since they increase the child's literacy, advance his education, and also prepare him to earn a better living.

From the original twenty storybooks and the ancient set of encyclopedias and battered dictionary, found in the school, has developed the nucleus of a good library of reference books for our programs and books of fiction which the children and older people of the countryside borrow. In time we hope to establish branches in the near-by villages and to offer courses in library work at the school.

Progressive methods denote a certain way of working, a certain kind of use of facts and materials. Progressive education describes a kind of active learning, the practice of testing facts by use as a method of learning them. It emphasizes the connections between learning and living. It rests upon the belief that education is concerned primarily with growth and development. Progressive schools are schools that are organized and arranged to provide conditions favorable for this. They set value on experiences and live out their belief that learning should penetrate living. Above all else they attack all their problems from the point of view of the learner.

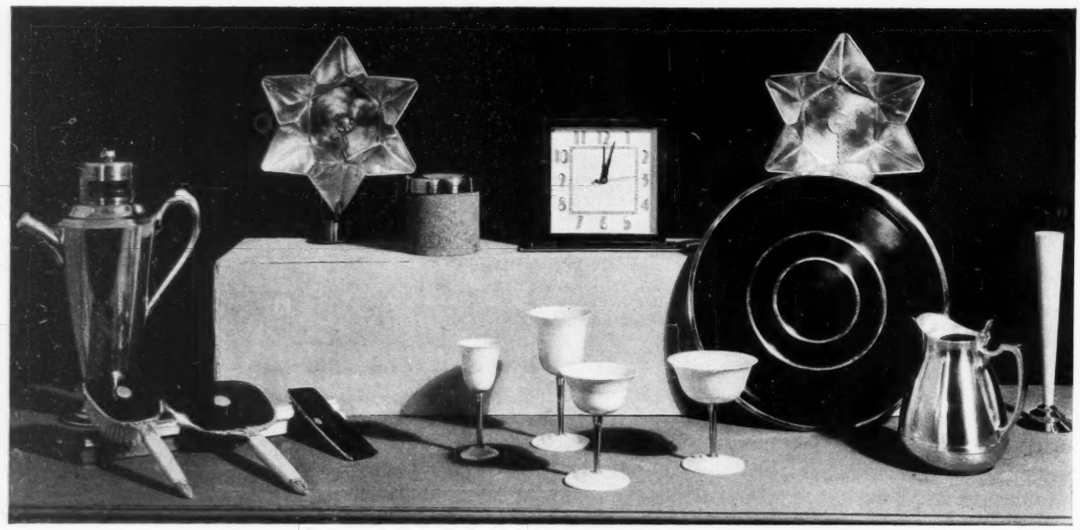
I said, too, at the outset that public schools, if no other schools, should use progressive methods. They, more than any other kind of school, have the responsibility of giving to their children the only education that they will receive probably. For this reason it ought to be a complete and effective education. If schools are concerned with the growth and development of children the work would not be confined to learning from books only, to receiving or imparting instruction, or even to the usual school subjects. Education as growth and development concerns a child and his welfare, school, health, and home life.

We have had in Kentucky the advantage of working among simple people and among well-educated people. We have also had the disadvantage of the loving and smothering overcare of the latter group and the ignorance and neglect of the former. We have, I think, great natural educational advantages. We have also a poorly equipped school building and little money. Better for our purpose than anything else, perhaps, is the fact that we are the school of a community. Our parents love the school and give to it, each according to his ability. Whatever we do at the school penetrates the lives of the children. And the life of the community penetrates the school. We are part and parcel of it.



COLOR VALUES

This design is one developed by Miss Ida Webster of Pomona, California, in teaching the problems of color and values in the high school classes there. Many such ingenious designs were developed being first painted in values of gray and later translated into spectrum hues



USE OF NEW MATERIALS IN MODERN DESIGN

SHOWN AT ART AND INDUSTRY EXHIBIT

BY BLANCHE NAYLOR

■ The striking utilization of new compositions and materials in the field of modern design is emphasized in the display of radically new industrial products now being held by the National Alliance of Art and Industry in New York. The degree to which the best modern design has invaded and conquered the very outposts of practical industrial manufacturing is to be seen in the functionally practical and decoratively attractive units shown, ranging from new treatment of metals in finish and body, to such utilitarian items as air conditioning equipment, furnaces, sinks, tableware in plastics in novel combination, et cetera. Not only is the showing filled with new ideas for the student of modern design, but to the progressive teacher, decorator, and manufacturer there are innumerable suggestions for developing these new materials in widely varied ways.

Unbreakable goblets made of metal and a composition known as "plasken" are of simple, yet effective shape. Candelabra cleverly using a heavy metal for the base, with lighter metal reflectors rising above are shown, as is a tray of black and polished aluminum, intensely satisfactory in its use of the circle as its only adornment. A group of lighting devices of modern type stress the charm of repeated straight line treatment in juxtaposition with an occasional subtly curved form. A dressing table which shows the method of the modern designer in reducing a given problem to its simplest form, and thus incidentally reducing cost of production as well, is an outstanding example in the exhibition. This was created by George Sakier and is a distinct achievement in producing fine design at moderate cost.

An especially effective use of simple, graceful motifs is made in the stainless steel panels shown by the American

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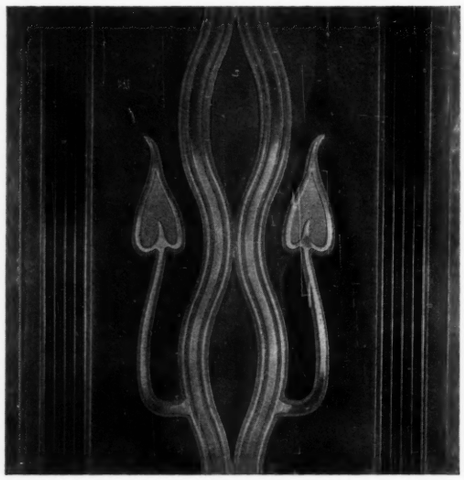
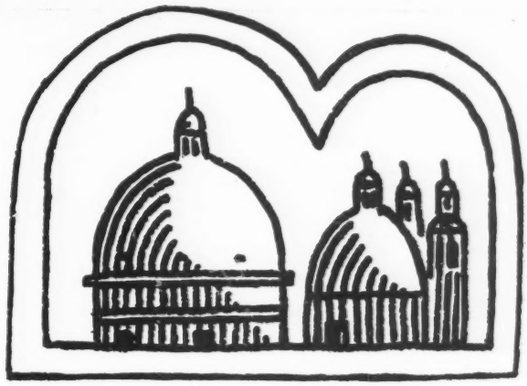


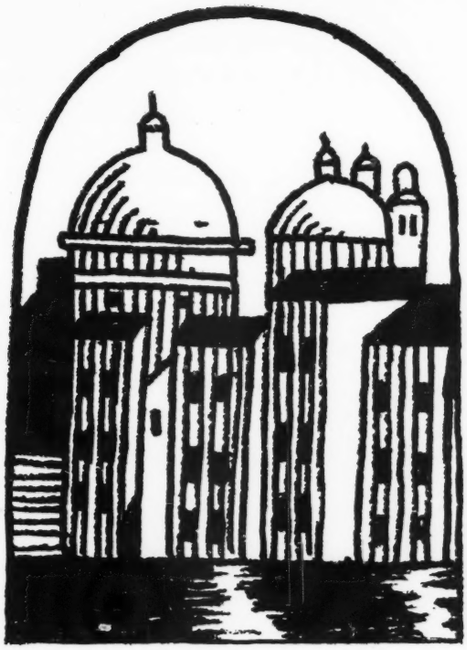
A stainless steel panel in which a lily design is appropriately used and shown in the recent exhibition of New Materials, New Products and New Uses which was held at the Art Center Building in New York City. This was made by the American Sheet & Tinplate Company which is subsidiary to the United States Steel Company

At the top of the page is an interesting group of objects recently shown at the Art Center in New York

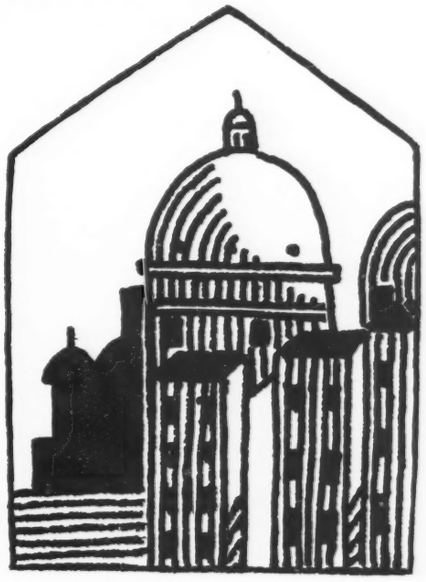
PROBLEMS IN SPACE DIVISION

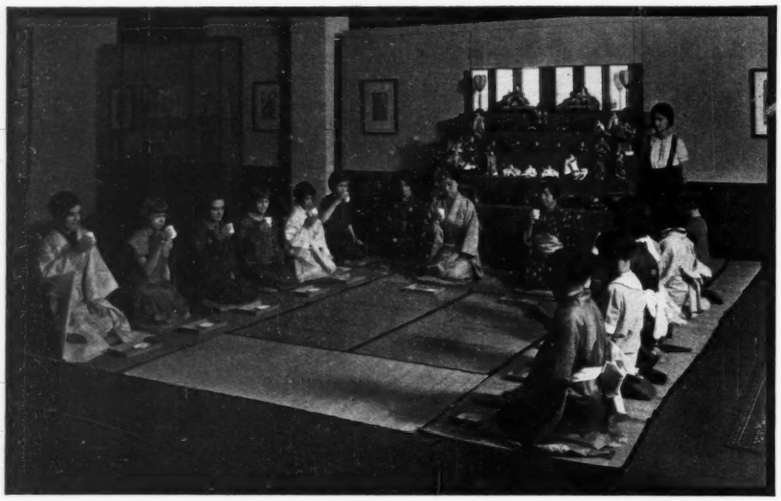
In these problems developed by Mabel F. Williams of the Lindblom High School of Chicago the young designers worked with the arrangement of these building forms and values in different enclosing shapes





A variety of texture as well as dark and light adds much to these various designs





In the picture below a large class of children are shown sketching in the Museum class room

In the illustration above Japanese life and customs as well as the reality of its art is being impressed on a group of young girls at the Newark Museum by drinking tea in front of doll steps at the Japanese doll festival

ART EDUCATION IN THE NEWARK MUSEUM

BY SARAH A. HINE

■ Any consideration of Art education in the Newark Museum must include the conception by John Cotton Dana of the function of this Museum in the life of Newark. The city is an industrial center of nearly half a million people, the home of many inventions of importance in a great variety of fields. Many large wholesale supply houses located here serve a large area including New York City. The proximity to New York is of much significance in the Museum field. Across the river from Newark are great museums offering rich stores of treasure to the people. What then, properly, is the function of the Newark Museum, small and general in type? Mr. Dana meant it to serve as a lively preface to those great specialized institutions, to create among our people an interest in and an appreciation of the Museum as a source of pleasure and profit. He wanted it to reflect and affect Newark's daily life. He felt strongly that "a public institution should be a public utility" and that a museum should "represent or issue from the life of the people by whom it was brought into being."

Now the life of a people includes what they have, what they do, what they need and what they delight in. "An appreciation of Art," wrote Mr. Dana, "is a pleasure to be added to every-day life." The Museum can be a means of introducing this pleasure which may properly begin with the satisfaction one feels on entering the building, derived, first, from the colorful, cheerful rugs, then from the sense of space, proportion and pleasing arrangement. Mr. Dana's interest in Art extended to all phases of it, and his appreciation of its worth in making life more enjoyable he stated again and again.

Distinctive forward steps in Art education in which the Newark Museum has taken the initiative or to which it has given great impetus are: 1. The encouragement of better design in Industrial Art, by the exhibition of applied arts in Museums, thus recognizing the importance of aesthetic value in manufactured goods. 2. The recognition and encouragement of living American artists by exhibition of their work in museums and the purchase of it by them.

3. The exhibition of Primitive American Paintings, from the appreciation of which grew the exhibition of that unique collection of American Folk Sculpture which aroused such favorable comment in 1931.

Twenty years ago Mr. Dana brought from Germany an exhibit of contemporary decorative art to be placed in the Newark Museum. It was prepared in Germany for the Museum and included fine work in metals, jewelry, glass, textiles, pottery, leather, wall paper, china, linoleum. It was the first exhibit of Art in Industry ever shown in this country; the first time Art education in Museums took this practical form. Another unique feature was that this exhibit was installed with all the attention to arrangement and detail that any fine arts exhibit would receive. The exhibit showed home makers what could be expected and demanded of manufacturers in everyday art.

This movement for the improvement in the "look" of familiar objects had its beginning in Austria and, furthered by Germany, it spread to France and Sweden. This exhibit and later ones here and elsewhere stimulated a consciousness of the possibilities of art and good taste in machine-made things in America. It was one of the manifestations of Mr. Dana's principle that a museum must "relate itself closely to the life of the individuals that it influences." At this time Forbes magazine named him "The first man to sponsor Art in Industry in America."

Mention should be made of another exhibit of Art in Industry which startled people into the appreciation of the rapid development of this art since their attention was first directed to it in 1912. This later exhibit in 1929, prepared by a member of the Museum staff, was a display of objects costing not more than ten cents each. The selection was based on good line, form, color and variety of useful and beautiful articles, and was labeled "Beauty has no relation to Price, Rarity or Age." Examples of glass, ceramics, textiles, books, were included. The response to this display was so generous and spontaneous that it was followed by another consisting of objects costing not more than fifty cents. These exhibits have been appreciated by the general public, brides and young housekeepers, teachers and their classes and have travelled through the country on a western circuit from California to Washington and a southern circuit from New Jersey to Texas via Alabama. The American Federation of Art has taken over and augmented the exhibit, circulating it as a tribute to Mr. Dana.

Whatever else may be said of modern art in the fields of architecture, painting, sculpture and applied art, it has aroused emotion and comment. While not himself sanctioning with blanket approval the work of all the Moderns, Mr. Dana felt the honesty and sincerity of their purpose. Moreover, he believed, "Art has always flourished where it was asked to flourish, and never elsewhere. If we wish for a renaissance of art in America we must be students and patrons and endeavors which seem humble, but are in truth of the utmost importance, here at home. If American art does not flourish it will be because we refuse to become discriminating patrons of the things our fellow citizens can produce if a kindly interest stimulate them thereto." Therefore the Museum bought paintings by contemporary American artists. Again quoting Mr. Dana, "This does not mean that the Newark Museum does not value the Art of other countries and other times. It means simply that this museum wishes to concern itself with the art of today rather than the art of yesterday." Moreover it is a fair and sensible thing to do for the people whom the Museum serves. They are entitled to see the new way of looking at things, to weigh its merits from their point of view and to widen their horizons.

In the exhibition of American Primitives, the Museum carried out a project which Mr. Dana had long contemplated. These Primitives are valuable records of the Folk art of the American people and as such they form a chapter in its story which no one can afford to skip. The exhibit of Folk Sculpture shown a year later was prompted by the appreciation of the public of the exhibit of the paintings.

Much may be said in illustration of the way a museum may teach by the type of exhibit it selects to install; in addition to the types already mentioned which give a stimulus to art education, the museum has exhibited the work of students in art courses of Newark High Schools and of the students in the Newark School of Fine and Industrial Art; it has also shown Chinese art in painting and porcelains; Japanese art in porcelains, prints, textiles, carvings and weapons; the art of the American Indian; Rugs and other Floor Coverings; the art of North Africa, Primitive African Art; Negro art, applied arts of Roumania, Czechoslovakia, Poland, Mexico, South America and more. Exhibits are interpreted to groups and classes by labels and gallery talks.

Education progresses slowly but no one doubts that a living and useful museum teaches. A museum should teach, but its work is not of the classroom. It gives talks with other than pedagogic aims always in mind. An effort is always made to correlate as far as possible with school subjects as well as to reflect the interests of the social life of the community.

Museum education does not begin and end with the exhibit selected. It is the installation, the labelling and the docenting of the exhibit, in order to interpret it to the people in an agreeable and fitting manner, which makes or mars its potency.

While some people wish a guide to interpret an exhibit to them, others prefer to learn through labels and through the study of an exhibit by themselves. To teach through a label it must be read with ease, it must be well placed in or next the exhibit and it must be interesting, accurate, clear in meaning and not technical. The preparation of such a label is an art in itself. It may involve much research, keen appreciation of the use of English, single-mindedness and the indefinable something in style and story which reaches the interest of visitors of all ages.

For lack of a better name, the staff member, who introduces or interprets the exhibit and guides the group, is called a docent. When classes or groups of adults wish a docent an appointment is made for the time wished and the subject chosen. If the subject selected is, say, Japanese Art expressed by carvings of the netsuke or toggle which is fastened by a cord to a medicine case or smoker's equipment, the docent seats her group in or near the exhibit room for a short introductory talk with them to establish a necessary point of contact. Introducing the netsuke, the docents may follow any of the lines of interest which may be developed from them; the history of the netsuke, its probable development from a stick to its decline in use in Japan with the adoption of European dress; the careful execution of the carving, free hand with steel tools and hand polish; or the rich field it offers in the study of design. The meticulous planning, necessary to group, space and carve a scene or figure in a circle seldom as much as an

inch and a half in diameter, emphasizes the importance of design in making the finished, gratifying work of art that the netsuke is. According to the interest of her group the docent may confine her attention to this one exhibit or may follow a central thought through several exhibits or give attention to contrasting subjects. Her purpose is to arouse curiosity and to create an appreciation of and enjoyment in the subject at hand. Mr. Dana felt that this instruction should be in the nature of an adventure rather than in the character of a lecture. The opportunity which such an "adventure" gives of question and answer and of participation, by the listener, in the development of the subject, is readily appreciated. The purpose of the docent is to arouse a new interest or to add to one already enjoyed; to lead to investigation and self education. This carries out the educational principle which Dr. Dana advocated, "In the long run, he learns most who studies much and is taught little."

This trip through the galleries is not the fatiguing thing it may seem since throughout the Museum are stools, light in weight, constructed with an opening in the top for the hand. This may be easily moved from place to place in an exhibit and an adequate supply may be found in each gallery. When not in use they are snugly placed under flat cases where their presence does not detract from the pleasing appearance of the rooms.

Other ways of museum teaching: Gallery talks are given each day on diverse subjects, art receiving its share. Teachers bring classes interested in many types of exhibits. If their choice is the homes of children in other lands, they may sketch or make notes of construction or furnishings. Both children and teachers have been shown how the frame work of a figure is made and the modeling wax is applied. The formula for the wax may be had for the asking. Teachers sometimes bring classes for the appreciation of painting or sculpture and sometimes they wish to conduct classes themselves.

From the Newark School of Fine and Industrial Art one teacher brings her classes in design several times each semester. She wishes them to get the fundamental principles of design from nature and finds shells and minerals an excellent field for this. From their studies at the Museum the students develop their designs at the Art School. Examples of the Primitive Art of Africa and Oceania are found helpful in this course.

A class from a neighboring college comes twice each semester. The students are being trained to be heads of departments or buyers in shops. After studying from material in their college, they wish to acquaint themselves further with good designs in textiles and jewelry, in form and decoration of pottery, glass, etc. A staff member gathers the material for the most part in one room and briefly presents the matter to them with examples from which they make studies in color or pencil. An Extension course of one of the Universities is held in the Museum and conducted by a University instructor using Museum material. Last year the course was on History of Art through the Ages. This year the subject is History and Appreciation of Art through Interior Decorating.

Through the extension department, copies of Old Masters, with descriptive label and prints from the Newark Library, are lent to the schools. Other paintings not of first rank but which can be used in the study of geography, history, manners and customs, and in the study of art to illustrate composition, color, mass, harmony, perspective, or certain schools of paintings, or used for room decoration, are lent to the schools.

Among the many activities of the Junior Museum are the two Drawing clubs. Membership in the clubs may be attained if one is ten years old or more and wants to draw. These clubs meet once a week with an average attendance of 30 to 35 children. No formal or technical instruction is given. Each Junior finds his drawing board, thumb tacks, paper, pencil, crayon. When all are ready the problem is assigned. Each child interprets it according to his ability. One is surprised at his interest and absorption in it and is led to think this may be because it is so wholly his own project worked out according to his own devices. After drawing about an hour, the papers are spread out on a large table, the problem is restated and the drawings are judged either by a staff member or a member of the advanced club. The three or four best are exhibited in the Junior Museum for a week. Children soon learn to criticize their own drawings and to compare with the ones exhibited. Problems cover a wide range. These are some used last year: Draw one of several vases of flowers. Use crayon. Choose partners. Let each sketch the other. Draw a scene using any object in the Transportation exhibit as inspiration. Draw motifs from Japanese embroidery or lacquer in three shades of same color. Read description of Landing of Columbus. Draw scene. Draw simple design in two inch square. Use as all over pattern in eight inch square. Pencil sketch any figure in Folk sculpture exhibit. Depict sadness, joy, sorrow, surprise.

Proficiency in the Junior club promotes one of the Advanced group where an additional medium, water-color is employed. At the recent semi-annual meeting of all the clubs, the drawings of four children were exhibited, showing their development during their club membership. The work of one was exceptional. No formal instruction is given. The measure of the success of the plan is based on the initiative aroused and the stimulus given by appreciation of effort, by variety of problem, by comparison of ideas and execution, and the ambition to earn a certain number of points toward a badge.

In the modeling club the children work in plasteline or soap and may work from a model, or memory, or imagination. An exhibit of the best work done in all the clubs is held in Junior Museum every year. All club meetings are held twice a year. By such direct and indirect ways a special effort is made to aid people to recognize and appreciate art in whatever field and however it is expressed. Mr. Dana wrote: "Progress in Art is growth in sensibility, growth in power of appreciation, growth in capacity to get pleasant thoughts and feelings from the sight of things which surround us every day. . . . "

Westminster Floor Tile

MEDIAEVAL COSTUME

FIFTH TO TENTH CENTURY

BY MERCEDES PEARCE

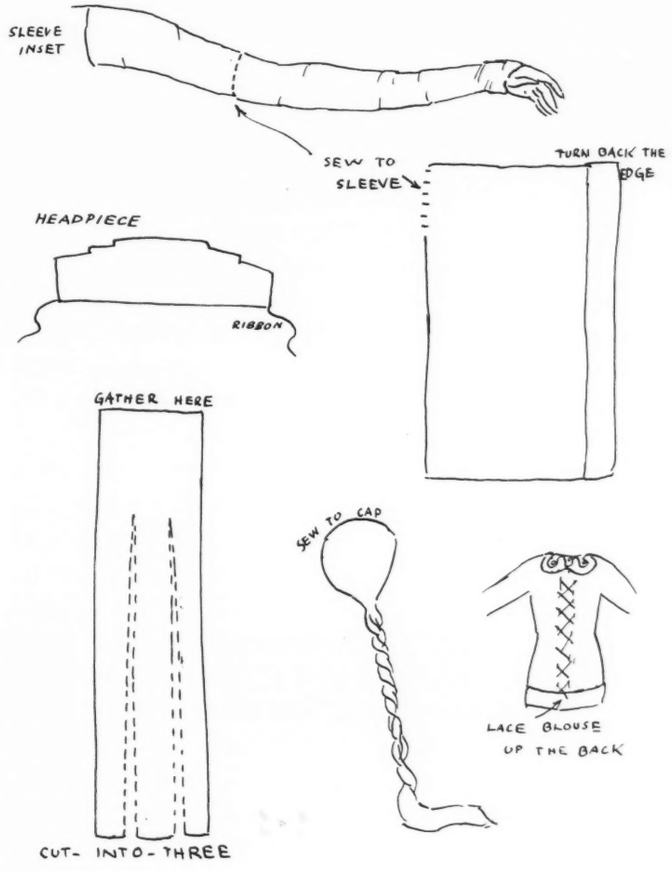
MATERIALS:

Unbleached muslin. Poster paint. Putnam dye. Black crepe. Velour or other heavy material.

DIRECTIONS FOR MAKING:

Skirt. Three widths of material (unbleached muslin) long enough to reach from hip to floor (allow for small hem). The skirt is dyed a middle value, grayed blue. One-half of the design on the sleeves is painted around the bottom of the skirt with vermilion poster paint. The skirt is gathered.

Blouse. The blouse is dyed a light grayed blue and is cut with a high round neck and open down the back. The sides are shaped to fit the figure. Blouse should reach to the hips and be laced up the back with a vermilion string or strip of muslin. Design at the neck is painted vermilion and yellow.



Sleeves. Material is dyed to match the skirt. The sleeves are inset and tight and should reach to the fingers. The design on the broad part of the sleeve is adapted from an example of an all-over design of the period, painted in vermilion poster paint. Paint a lining on the inside of the sleeve the width of the design on the outside. Attach to the main part of the sleeve.

Girdle. Made of a scrap of velour curtain but could be made of any material of similar weight. Painted with poster paint in an imitation of a jeweled girdle — stones: red, blue, green, and violet, the settings of yellow and gold. The girdle is edged with vermilion.

Wig. Made of two pieces of black crepe cut as illustrated in the chart, gathered and sewed to a stocking cap, in imitation of a part. The two sides are braided, including a strip of muslin painted vermilion and intertwined with the braid. Tie about eight inches from the tip.

Crown. Made of cardboard and gold or yellow paper as shown in the illustration herewith.

USE OF NEW MATERIALS IN MODERN DESIGN

Continued from page 264

Sheet and Tinplate Co. A lily pattern, highly abstracted and conventionalized, is the main subject of this spandrel. The design was evolved by the General Alloys Company, of Boston, and consists of a stainless steel casting with coloring of fused glass enamel, combined in a distinctly impressive manner. A new development of interest to all designers of modern work is that of a burnished copper sheet rolled as thin as paper, shown by the American Brass Company, and the possibilities of creating numerous types of small or large decorative objects from this are great, as is the case with the new process for coloring aluminum in brilliant, shining tones, patented by Aluminum Colors, Inc., Indianapolis.

A fabric combining cellophane and a thin gauze or net in modern pattern is durable, dustproof and interesting for its adaptability to a variety of uses in today's decorative schemes. The creation of better living conditions is the primary aim of the air conditioner and noise eliminator shown in Burgess Battery Company, but in design also it is worthy of praise. Its form has been evolved primarily for suitability of purpose and once again a manufacturer proves that utility need be no bar to the attractive appearance of a finished product.

Motor and airplane accessories of various metals are uniformily of great simplicity,—as are the new developments in architectural glass produced by the Corning Glass Company. Bakelite and shining metals combine in several decorative objects with excellent results. Cork, natural woods and chromium appear together in fine contrasts of texture and color. Materials formerly used exclusively for electrical insulation now appear in stainproof trays. The old lever principle applied to silver flatware brings increased practical features in forms with longer handles, and shorter blades, as well as tremendously improving the finished appearance of the pieces. Instrument dials by Walter Dorwin Teague reach the ultimate in application of design to primary purpose, as do several thermometers and barometers by the same designer, for the Taylor Instrument Company.

Throughout the display, there is emphasized the adaptability of new materials to the needs of today, and visions of possible developments of many of these new products stretched before the progressive designer in an alluring array, beckoning him on to new efforts and new accomplishments. With new media, there are of course always new problems to solve. In large measure these have been solved in the current display, and solved with great success.

HELIOPRINTS

Continued from page 262

frame, to be hung in intimate groups, as over a desk. Christmas and other greeting cards and folders can be made with this process. All lettering should be well planned on paper and traced in reverse to the ground. Using tracing paper for this solves the problem of reserving by turning the paper with the lettering face down and tracing the lines seen through the paper; the original pencil lines will suffice to transfer the lettering. Appropriate lettering for this purpose resembles engraving rather than etching. Calling cards, wedding invitations, and Christmas cards offer a variety of examples of suitable lettering for this use. Unique and distinctive invitations to school social affairs involving similar lettering can be carried out in this process. Helioprints lend themselves to the making of very attractive book plates with a subject related to the individual hobby, profession, or home of the one for whom the plate is designed.

Art appreciation lessons usually dwell on paintings, sculpture, and architecture of the great masters,—seldom mentioning line drawing and etching which are considered difficult to understand and appreciate. The process described in this paper offers the art teacher a manipulative activity which will clarify and reinforce any lessons given in line techniques. These brief suggestions given are only a few the progressive teacher should be interested in making many further experiments to improve the technique as well as to further the development of art appreciation.

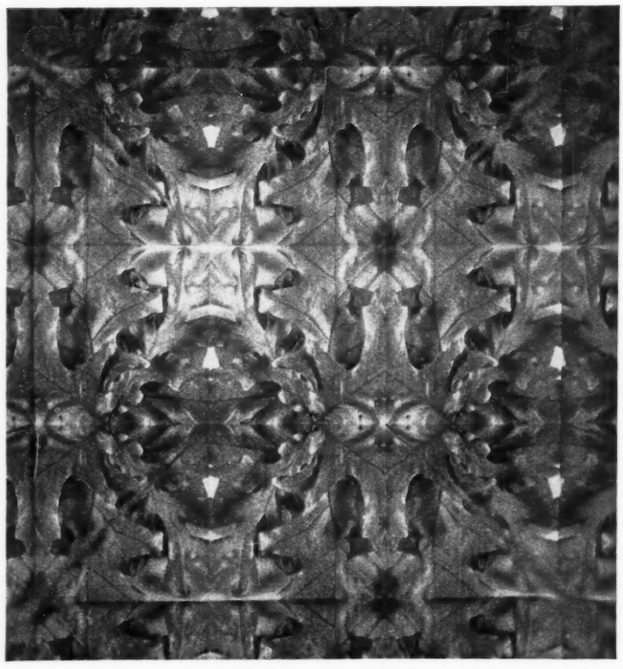
DIEGO RIVERA

Continued from page 260

the Advisory Committee of the Museum of Modern Art.

The Architecture Room, in which the prints were shown, is a permanent feature of the Museum. It has been installed and decorated as an example of modern interior architecture, under the supervision of Phillip Johnson, Director of the Department of Architecture. The furniture is designed by Le Corbusier, Pierre Jeaneret, and Charlotte Perriand. The colors of the room are gray, brown, and blue. Two walls of gray homespun have aluminum base moldings. One wall is covered with navy blue raw silk curtains and the fourth wall is white. Windows in this wall are of ribbed translucent glass. Curtains of white fish net cover this wall. The floor is dark brown linoleum.

Frequent exhibitions will be held in the Architecture Room, including exhibitions of architecture, furniture materials, industrial objects and modern typographical design.



H. V. Schieren photographed four oak leaves to make this design

ART · NEWS

CONTEMPORARY DECORATIVE ARTS

● The Annual Exhibition of Contemporary Arts by members of the National Alliance of Art and Industry, opened at the Art Center, on March 9th with a reception and tea given by the Membership Committee. The exhibition will continue until April 1st. In a season which has offered few showings of interior furnishings this assemblage of contemporary American decorations is of particular interest. An important feature of the exhibit is the one room bachelor apartment, with background and furnishings designed by Gilbert Rohde, featuring an interesting curved wall treatment of copper sheeting and lacqured fabric. Other exhibitors are, Donald Deskey, who is showing a group of furnishings; Ruth Reeves represented with a large velvet wall panel; Russel Wright who shows a modern grand piano, designed for the Wurlitzer Company, with a rug, lamp and decorative accessories: Walter Teague represented by modern Steuben glass; Contempora Inc. showing novel glass and charming small potteries by Vally Wieselthier; textiles and some delightful screens and wallpaper by Tommi Parzinger. There are also new tables, lamps, etc. by Walter Von Nessem and Margaret Kay; furniture by Hugo Gnam; screens and panels by Alice Donaldson and Elizabeth Wadhams as well as new and charming wallpapers, fabrics, ceramics and decorative metal objects, by numerous members of the National Alliance of Art and Industry. Another interesting feature is a series of designs offering treatments for transforming unfortunate architectural features so often found in rented houses and apartments — the exhibition, in fact, offers a stimulating cross-section of what has recently been accomplished by American designers in the field of interior decoration.

CHILDREN'S ART

● Art work by pupils of the Lenox School, 52 East 78th Street, varying in age from seven to sixteen years, was shown at the Art Center, from March 6th to 18th. The work of the younger children included cut paper work, drawings, and modeling; the middle group showed marionettes, original linoleum cuts and watercolors; and the older pupils, poster and cover designs, landscapes and still life and life drawings in charcoal. The exhibition was significant in that it was not the work of art students selected for their talent, but done by average children from seven to sixteen years of age, in the course of their regular school activities.

CERAMIC ARTS

● The New York Society of Ceramic Arts held its Thirty-fifth Annual Exhibition at the Art Center, 65 East 56th Street, March 7th to March 18th. The exhibition was open to all ceramic artists. Three talks were given in the galleries during the course of the exhibtion. Mrs. Benjamin P. Vanderhoof, President of the Society and of the New Canaan Garden Club spoke about "Flower Arrangement as related to Pottery Containers"; Miss Hetty Goldman of the staff of the Boston Museum of Fine Arts talked on Prehistoric Greek Pottery, and Mr. William Henry Rogers, Ceramic Chemist of the Inwood Pottery discussed the Theory and Practice of Glazes.

COLLABORATIVE COMPETITION

● The winners in the Collaborative Competition of the Association of the Alumni of the American Academy in Rome are as follows: The team of John L. King as architect, Philip F. Bell as painter and Raymond Barger as sculptor, of Yale University; the team of Robert K. Chisholm as architect, Doris Monroe as painter, and Edith Barnes as sculptor of Yale University; and the team of James H. McNaughton as architect, Charles L. Dietz as painter and Katherine McSwigan as sculptor of Carnegie Institute of Technology, were all given the grade of second medal and were considered a tie for first place. The Jury wished specially to commend the sculpture by Mr. Wayland of the Pennsylvania Academy of the Fine Arts and they also commended the sculpture by Ivan Edward Mansky of the Pennsylvania Academy of the Fine Arts. Commendation by the Jury is further made of the painting by Herbert J. Gute of Yale University. This competition is fostered by the Association of the Alumni of the American Academy in Rome, and has as its purpose the stimulation of collaboration between the arts of architecture, painting and sculpture. In the competition of this year six schools were represented—Cornell University, Leonardo Da Vinci Art School of New York, Yale University, Carnegie Institute of Technology, University of Pennsylvania in cooperation with the Pennsylvania Academy of the Fine Arts and the Armour Institute of Technology allied with the Art Institute of Chicago. Programs of the competition were sent to schools of architecture painting and sculpture throughout the United States. It is to be noted that in the City of New York there is no large school which fosters the collaboration of the Arts. In the establishment of any great architectural work the necessity of such collaboration is paramount. The Jury was severe in its judgment of the problem, their point of view being that of practising architects, painters and sculptors, rather than that of instructors.

ROBINEAU MEMORIAL CERAMIC EXHIBITION

● The second annual Robineau Memorial Ceramic Exhibition, *open to potters of the United States*, is to be held at the Museum of Fine Arts, Syracuse, N. Y., May 1st to May 30th inclusive. The Jury of Selection will include Dr. Charles F. Binns, formerly of State College of Ceramics, Alfred, N. Y.; Carlton Atherton, Dept. of Ceramics, Ohio State University, Columbus; Guy Cowan, Onondaga Pottery Co., Syracuse, N. Y.; Gertrude Herdle Moore, Director of Memorial Art Gallery, Rochester, N. Y.; and Felix Payant, Editor of DESIGN. Two prizes are offered: $50.00 by the Onondaga Pottery Company for the best piece of pottery and $50.00 by the Syracuse Museum Women's Auxiliary for the best piece of ceramic sculpture. It is the desire of the Museum to reach potters who are really artists. Detailed information concerning this Exhibition may be had by communicating with the Director of the Syracuse Museum of Fine Arts, Syracuse, New York.

APPLIED ARTS IN BROOKLYN

● For those especially interested in Decorative and Applied Arts a group of textiles were recently shown at the Brooklyn Museum.

These embroidered panels originating in northern New Mexico called colchas and sabanillas are entirely new to collectors of the handcraft of that section of the world. Inspiring as they do, comparison with the crewel work of England and the design patterns of old Spain, their exact derivation is still a matter of discussion. Cotton and wool are the mediums employed, the cotton for the examples most resembling the crewel work, and the woolen pieces worked in an all-over pattern covering entirely the base-material. The latter examples appeared to be worked in a kind of tapestry-stitch and are full of bold designs apparently evolved in the mind of the weaver, sometimes quite naive in its primitive simplicity and at other times showing a real feeling for both form and color. Distinctive in this group is a large piece — perhaps a church hanging — divided into eight sections each division occupied by a popular saint, such as Saint Michel, or the Virgin of Guadulupe. Another complex exhibit in the class represents a myriad of animals embroidered in white on a colored field and separated in long lines by embroidered phrases in somewhat unscholastic Spanish. The colors in this work run from vivid full-strength shades to mellow tones and are made with such dyes as American indigo, willow green and logwood. The work of the Spanish speaking "Mexicanos"—a people of our southwest originally Indian, coming up from Mexico after the building of the Santa Fe. At present one hesitates to put exact dates on these things, but certainly they precede the coming of the railroad in 1875 and many may be of much earlier times. The collection of textiles belonged to Mrs. Mary C. Wheelright of Boston and Santa Fe and loaned by her for the exhibition. Mrs. Wheelright is a student of Indian affairs and has done much to revive the old arts and crafts of the Southwest, notably in persuading the Indian craftsmen to return to the use of the old vegetable dyes. Together with the woven material exhibited was shown a group of "santos" illustrating the "primitive" Christian symbolism of the same region. These paintings were from the collection of Mr. and Mrs. J. B. Neumann and Dr. Herbert J. Spinden. Much of the charm of these small paintings is due to the naivete of the symbolism, handled in a way rarely attempted in normal iconography. They were all done by self-taught native artists and are executed on cedar panels. In the way of symbolism we may note the Holy Trinity represented as God the Father bearing on his knees the Son and with the dove of the Spirit hovering overhead and in another version the Trinity is represented as three spirits with their flowing robes knotted together. In one crucifixion the Traditional Signs of the Passion are supplemented with a representation of a gun! In all of these the popular saints — those to whom certain towns and villages were dedicated and those associated with the daily tasks of the natives are shown,—San Antonio the patron saint of children is shown and the Holy Child—the Nino as a young shepherd was popular with the shepherds of the plains.

ARCHIPENKO AT MILLS COLLEGE

● Alexander Archipenko, internationally known sculptor, painter, and teacher, will be guest instructor at the Mills College Summer Session of Art, Oakland, California, this season, from June 19 to July 29, 1933. This is the first time that a Pacific Coast college has offered regular courses for credit under the leadership of a visiting sculptor. Born at Kiev, Russia, in 1887, Archipenko studied there and in Moscow and Paris, for brief periods. From the first he was outstanding because of his revolt against sterile academicism. He has for eight years been the director of L' Ecole d'Art, New York City, which he established in 1925, and has held several seasons of summer classes at Woodstock. Before his arrival in the United States in 1924, he has founded his own schools in Paris and in Berlin. Notable exhibits of his work have been held in Germany, Italy, Switzerland, Czechoslovakia, and at the International Exhibition in Venice, 1920. In New York City his work was first shown at the Armory in 1912. Recent one-man exhibits at the Anderson Galleries, 1928; Brooklyn Museum, 1931; Levy, 1932; have roused widespread interest in his new methods and theories.

Characteristic works by Archipenko, in a variety of media, are to be found in many distinguished private collections in the United States, Europe, and Asia. Museums from Osaka, to Philadelphia, display his work. Among them are the National Gallery, Berlin, Frankfort, Mannheim, Leipzig, Essen, Hamburg, Vienna, Moscow, and his native Kiev.

Archipenko became an American citizen in 1928. Of his art, he says: "I come of a people who have no art tradition. My ancestors, the same as the Russians, availed themselves in the past of Byzantine and Oriental influences. I like Byzantine and Oriental art; in fact all that is of genius in every country and of all time, and my tradition is found everywhere—in the genuine of human creation. There is no nationality in my creations. In that respect, I am no more Ukranian than Chinese."

FRUIT AND FLOWERS

● An exhibition of Fruit and Flower Paintings announced by the Museum of Modern Art, New York, opened March 15 and continued to March 31. This exhibition took the place of the exhibition of Toulouse-Lautrec prints on the fourth floor of the Museum. The Maurice Sterne Retrospective Exhibition continued in the galleries of the first three floors to March 25th. Work of the early masters of modern art, Monet, Cezanne, Redon, Van Gogh, were shown together with examples of the painting of living artists. American and foreign artists were about equally represented. Coinciding so closely with the Annual Flower Show, this exhibition undoubtedly interested many garden enthusiasts as well as those interested in modern art in general. Mr. Helger Cahill, Director of the Exhibition, says: "A group of paintings of this sort, with uniformity of subject, provides a very interesting study in the varied tendencies in modern art."

ACADEMY DESIGNS

● The Association of the Alumni of the American Academy in Rome showed from March 7th-11th at the Art Center, New York, designs submitted by students of paintings, sculpture and architecture for their 1933 Collaborative Problem. The problem was for the design of a memorial chamber in a municipal building. A Jury of Award composed of architects, painters and sculptors selected from the Trustees and Alumni of the American Academy in Rome made the awards shortly after the opening of the exhibition.